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CASANT'S SELF-TUTOR



Photo: *Foulsham & Banfield*

SANTOS CASANI

Casani's Self-Tutor of Ballroom Dancing

By
SANTOS CASANI

The Leading Authority on Modern Ballroom Dancing

*With Sixty-five Photographs
and Seventeen Diagrams*



CASELL AND COMPANY, LTD
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FOREWORD

SANTOS CASANI, teacher of ballroom dancing, needs no introduction.

Santos Casani, amateur dancing champion of Rhodesia, champion horseman, amateur boxer, soldier and airman is not so well known. That is his fault—if fault it can be called.

He has an innate modesty which makes him keep his self, other than his dancing and teaching self, well in the background. "I am first and foremost a teacher of dancing," he has said. "It is not necessary for the public to know me as anything else."

True, it is not necessary. But the public are interested just the same. They know all there is to be known about him as a dancer and a teacher of dancing, and about his wonderful studios in Regent Street—easily the largest in the world. And in this case the "they" includes

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the Continental and American public as well as the public in Great Britain and Ireland.

Now some revelations, however unnecessary in his judgment, are justifiably made about his other accomplishments and public services. Santos Casani was born in South Africa, in 1893, of Italian parents. They intended making a mining engineer of him and he studied to that end. But the Great War came and for him, as for others, changed the whole course of his career.

One of General Botha's first 500, he saw considerable service in German West Africa. In 1915 he came to England for the first time, and after recruiting for the army joined the Royal Fusiliers as a private. Shortly afterwards he was gazetted to a commission in the R.F.C. in which he saw service abroad. Whilst on active service he was temporarily blinded in a serious accident and received other injuries, in consequence of which the Government is paying him a life pension.

Before leaving South Africa Casani had achieved some reputation as an amateur boxer,

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and his invariable habit of smiling through contests earned for him the pseudonym, "Happy." While in Rhodesia he won many cups for riding, and, strange as it may seem to some, his other hobby was dancing. Stranger still, another hobby was big game hunting.

With opportunities for indulging his other hobbies distinctly limited in England, where he elected to remain after demobilization in 1920, he turned to and concentrated on dancing. After two short years at his Knightsbridge school, such was his success that he was compelled to move to the commodious premises in Regent Street. And in the succeeding years his fame has spread the world over.

It is to his credit that he is the only teacher who has appeared on talking films, and his regular appearances in explanatory ballroom dances in the well-known Eve's Film Review must be familiar to millions. He is the only teacher engaged for regular broadcast talks on dancing from the London studio of the B.B.C.; the only teacher whose dancing talks have been syndicated

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by a news agency. He is unquestionably the greatest of the teachers of ballroom dancing. George Grossmith says : "Casani is not only a brilliant teacher, but a teacher of teachers."

The genius he has for teaching finds expression in his book, which should remain a permanent text book on a subject of perennial interest.

All the photographs illustrating the dances are of Santos Casani and Jose Lennard, and have been taken by Messrs. Foulsham and Banfield.

CASANI'S SELF-TUTOR

CHAPTER ONE

A SOCIAL OBLIGATION

This exercise is among the most healthful. The body as well as the mind feels its gladdening influence. No amusement seems more to have a foundation in our nature. The animation of youth overflows spontaneously in harmonious movements. The true idea of dancing entitles it to favour. Its end is to realize perfect grace in motion; and who does not know that a sense of the graceful is one of the higher faculties of our nature?—WILLIAM ELLERY CHANNING.

BALLROOM dancing of to-day differs from that of yesterday in several important particulars. The differences will be made manifest in succeeding chapters. But there is one all-important development which must be stressed at once.

All modern dances are done on the balls of the feet, not on the toes. Get this fixed firmly in the mind and many purely technical errors will be easily avoided.

For example, the shoulders will not intrude

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in such a way as to upset balance and cause a degree of staggering. Neither will they cut across the line of dance and turn what should be a graceful poise into an ugly angle.

Modern ballroom dancing is based on a walking step, and, obviously, walking is not done on the toes. In the days of the gay gavotte and the whirligig lancers, dancing was all toe-movement, and a severe strain was consequently placed upon the dancers.

Now that all progressive movement is from the hip downwards, with the weight of the body on the ball of the foot, dancing involves no physical strain and has become an exercise which can be indulged in by people of all ages. Balance is everything, or very nearly so, in dancing, and when this had to be obtained and maintained on the tiny support afforded by the toes the majority of people were at the best only indifferent dancers.

You should be able to do all modern ballroom dances with your arms stretched out at right angles to the body, and maintain the same distance between finger-tips and the floor throughout the dance. A dipping or lifting of the arms at any time reveals an error of movement.

If you adopt this simple test, dancing first on

A Social Obligation

toes only and then on the balls of your feet, you will realize instantly how much easier, and therefore less tiring, is the modern ballroom dance.

This change of stance does not affect the theory of dancing, which is summarized in several dictionaries as "a series of rhythmic concerted movements and steps timed to music." To this I would add, "dancing is a change of poise without loss of grace either in the completed change or in the process of changing."

Rhythmic movements, or changing one graceful poise for another, can only be done to perfection with a conscious command of balance and a free-and-easy use of all the muscles. And this can only be achieved by learning the right way to dance.

"Getting there somehow" will not do. It is neither fair to your partner nor to the other dancers around. It is almost bound to be an ungraceful performance, certain to involve a maximum of physical effort, liable to strain some muscles at the expense of health, and afford the minimum of pleasure.

The whole medical profession has given a verdict in favour of dancing as a healthy exercise, and it is a gross misuse of time and effort to be

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content with a rough-and-ready method of getting through the programme. There is a right and a wrong way of dancing, but if you follow carefully the instructions in the succeeding chapters you should have no difficulty at all in rapidly mastering the technique that goes to the making of a perfect partner.

I have mentioned the necessity for a conscious command of balance. This must not, of course, be taken in a too literal sense, except in the tuition stage. While learning the steps it is obviously necessary for the pupil to be mentally aware of the details to be mastered. But once command of the principles has been obtained, mental activity changes. Up till then it was of the acquisitive order; afterwards of the pleasurable possessive kind.

Your brain should act automatically, responding to the agreeable sensation of healthy exercise of the body. In this way dancing becomes a tonic invaluable as an antidote to the normal stress of worry and unhealthy excitement in a world of competition. Dancing should be a union of mental and physical activity, developing brain and body along natural, healthy and agreeable lines.

A Social Obligation

There is one other aspect of dancing which is worthy of notice, and then I must pass on to detailed instructions. It is an accomplishment which has come to be regarded as an essential item in general education. The man or woman who cannot dance cannot be said to have completed his or her education. To be able to dance is obligatory upon all who claim the right to share in "the social round."

When ballrooms were badly ventilated and rapidly became stuffy and humid hothouses, from which dancers emerged at a risk of catching half-a-dozen ailments starting from a chill, there was some excuse for venturing only under protest. But nowadays there is no such risk. Scientific ventilation has been joined to the decorator's art so skilfully that what apparently is nothing more than ornamentation very often conceals the greater utilitarian service. Through rose bowers and flowering banks streams an ever-refreshing supply of cool, clean air. Perspiring men fanning weary partners belong to the age that is gone. The modern ballroom, like the modern dance, is healthy, attractive, and offers pleasure without penalty.

CHAPTER TWO

PERMANENT PRINCIPLES

Now that I come to the main purpose of my book, which is to provide a complete instructional course in the art of dancing, I shall proceed as if the reader knows nothing at all about the subject. I want to make the "Self-Tutor" justify its description, and take my invisible pupil from the kindergarten stage, step by step, to that perfection which can only come with well-grounded knowledge.

I shall set down not merely passing phases or popular fads which hold good to-day but are out of date to-morrow. The instructions will cover the principles of dancing and will thus have the quality of permanency. They will also be presented in the same order I employ when teaching pupils in my studios. In this way I hope to achieve personal contact with my reader as far as it is humanly possible within the covers of a book.

Permanent Principles

Before any steps are attempted, the pupil must acquire control and balance of the body. Practise, then, standing perfectly straight; not rigidly so, but naturally and easily straight. Any tendency to lean forward or backward from the waist must be overcome. But see to it that no part of your body is taut. There must be nothing stiff in your poise nor anything sloppy and loose. There must be an easy and conscious command of all the muscles so that there is nothing ragged, jerky or spasmodic when you come to move.

Your legs and knees must be straight; not stiff like pokers, nor bent as though you are on the point of sitting down.

Your feet must point straight in front of you and be *close together*. This position is particularly important and must be borne in mind throughout the course of these instructions. It is a different position from that allotted the feet in the old-fashioned dances. Partners used to face each other with their feet interlocked, giving four tracks followed by four feet. Now partners face each other with toes pointing to toes and only two tracks are followed.

It is impossible to do modern dances with the old stance. If your feet take the Charlie

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Chaplin angle you are liable to fall inwards from the knee. If they turn inwards, that is timber-toed, you are liable to fall outwards from the knee. If they are placed apart you are certain to become wobbly, or do what is known in the profession as the duck walk.

The feet must be close together, and as you walk they must just brush each other.

If you begin by standing correctly you will have a good foundation on which to build a succession of steps.

But the next potted lecture before starting with steps must be on the subject of indications. That is methods you employ for guiding your partner round the ballroom. This, of course, is a note specially for men, as they do the guiding, but the partner should pay attention, because it is her place to respond to your indications.

The direction you choose must be indicated to your partner by a movement of the body from the hip upwards. That is, if you wish to steer to the right your body should turn right, your left shoulder swinging round clockwise. The lady accepts the indication from the hip upwards and follows it with a movement from the hip downwards. That is, while she is placid in your

Permanent Principles

arms, her feet must follow the new line of dance set by your turn.

On no account should there be any effort to guide with the arms, no pulling or pushing, no lifting the lady off the floor and swinging her round. It is all done, as I tell my pupils, with gentle persuasion. In its proper place, later on, I shall give special instructions on this point.

Now that I have set out the position of the body, straight without being rigid, supple without being loose, and have noted indications, which are the prerogative of the man, without giving him the right to push or pull, the next stage is the walk.

Walking in dancing is not the same as walking in the street. Bear this in mind all the time, otherwise you never will be able to master the modern dances.

When walking in the street the tip of your heel touches the ground first, then the ball of your foot and finally your toe. And when the foremost foot is flat on the ground the foot behind is balanced on the toe. If you could see this walk with the aid of a slow motion camera you would see at once that it is a sort of leaping gait. That is, the whole of the weight of your

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body is placed alternately first on one foot and then on the other. The effect is distinctly springy, and for this very reason it is impossible to use in modern dances.

The ballroom walk is a gradual transference of the weight of the body from one foot to the other, and is one of the fundamentals of modern dancing. The weight of the body must be on the balls of the feet.

I would strongly advise the pupil to practise the walk sedulously. It must have a gliding movement, beginning from the hips. Let me give you a simple illustration of the sort of movement which fits the ballroom walk exactly. If you were forced to cross a river covered with thin ice you would test the strength of the ice by gradually putting your weight on one foot. Then you would slide the other by it in such a way that it gradually relieved the front foot of a portion of your weight. When your feet were side by side the weight of your body would be evenly distributed between your feet, and then, continuing the sliding movement, you would gradually transfer the whole of the weight to one foot pushed to the front. And you would repeat this process until either you crossed in

Permanent Principles

safety or found a weak patch in the ice. Immediately you felt the ice in front cracking under your weight you would withdraw your foot and slide back in the same manner that you advanced. Which would be possible, because throughout the walk you maintained complete control of your balance by a gradual transference of your weight. You cannot maintain this balance if your knees are bent, or if you shift your weight in spasmodic jerks from one foot to the other.

There must be continuous gliding, and the legs must be kept close together. Remember, feet together, legs together, weight on balls of feet, a gradual movement from the hips downward like the forward swing of a pendulum, and a gradual transference of weight from one foot to the other. This is the ballroom walk and no other will do.

So far I have been dealing with the individual dancer. Now I must come to the couples, who seek that perfect co-operation which makes dancing a delight equally to beholders and performers. The first thing couples need to learn is how to hold each other. They should stand facing one another so that the man looks over the lady's right shoulder without being forced to turn his

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head, and in such a way that when her left foot goes backwards his right follows through in the same track.

There are, as I have already pointed out, only two tracks in modern dances which couples must follow. His right foot follows her left and his left her right, keeping the same line all through.

Partners should not lean over each other nor away from each other. They should keep the straight-up position already described.

His right arm should encircle her in such a way that his fingers—which are extended and closed—rest just beneath her right shoulder-blade. This, of course, applies when the couples are ideally matched in point of height. It cannot be so always, and the position of his hand must be lower or higher according to the height of his partner. But remember, his shoulders must be straight, not tilted.

Her left arm is placed round the man's right shoulder in such a position that her forearm rests on the edge of his shoulder and her hand well up to his neck. But there must be no appearance of cuddling. Her fingers should rest on the line where his neck merges into

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his shoulder, and, as with his, closed and extended.

The man's left arm and the lady's right are not used at all in modern dances. But they are there, and therefore have got to be disposed of to the best advantage. The only function they can perform is to add to the agreeableness of the picture. It is generally agreed that the ideal position is for the arms to be held in a V-shape—a shallow V for preference. The elbows should be straight down; the man's hand over the lady's and held level with the ears.

And now for the special instruction I have referred to in the note on indications. When your right arm is round your lady partner *fix it there*. You can, if you like, regard it as artificial and screwed so tightly in position that it cannot be moved until the dance is over. Imagine what you will, that right arm has got to be held firm and immovable. Your partner is inside it, and where that shape goes she goes also; not with a jerk nor with a pull.

You give an indication to the right with your body and as it turns, so does that immovable arm, without altering its relative position one iota. When you can do this to perfection you will

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find your partners going round with you so easily that they will declare they could follow you with their eyes shut. And, indeed, they could. That immovable arm is a great secret. Master it.

Guiding is an important responsibility resting with the man. If you are in a correct position, are holding each other correctly and have mastered the habit of giving and receiving indications, all you need now is a sly hint. It is this: keep on the outside of the room. If there is a wall, keep as near to it as possible. If there are tables, keep near to them. The reason is that walls and tables do not bump. So at least you are safe from being knocked about from one side. If anyone wishes to pass you, they know there is only one way. They are not confused by several possibilities, as they are apt to be if you are in the middle of the room. Keeping to the outside is what I call a safety first rule.

Now that we have got the perfect couple, and see them ready to move off, it will be as well to come to a final instruction which must be given as a preliminary to actual dancing lessons. This is known technically as "the contra movement."

The pupil must study and practise this movement with a good deal of concentration, for simple

Permanent Principles

as it may seem, it cannot be done gracefully without perseverance. But once mastered it will always remain as an automatic movement.

Contra movement, especially in turns, is this. Whichever foot is moved forward the opposite shoulder moves forward also. Begin by gliding your right foot forward and turning to the right, at the same time swing your left shoulder round until it is directly above the right foot, taking care to move the body from the waist upwards. Your shoulder should be directly above the foot at the precise moment that your foot touches the floor.

It is this precision which is difficult to master with graceful accuracy. Try it by walking across the room—ballroom walk, of course—and keep your elbows to your side with hands extended in front of you at right angles to your body. Experiment with the forward walk only, to begin with. Then try it walking backwards. The rule of the opposite holds good for backward as well as forward walking.

In order to realize how essential perfect contra movement is to perfect dancing, try the ballroom walk keeping the shoulders straight. You will find that the foot comes up in the air and cannot

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descend to the floor without you precipitate your weight on to it with a jerk that is utterly disastrous to correct balance. One experiment should be ample to demonstrate this. A good many experiments in the right way of doing it will be necessary in order to form the habit of perfect harmony of movement between feet and opposite shoulders. Throughout the movement the body must be kept straight and not allowed to sag at the waist. The turn of the body begins from the hips, and should make a graceful curve.

QUESTIONS ANSWERED

Certain set phrases will be used in describing dances taught in subsequent chapters. It is desirable that pupils should understand them in advance, and for this reason I append the following questions and answers.

What is Time?—Music divided into bars with a certain number of beats to each bar. Thus, $\frac{3}{4}$ time is three beats to the bar—Waltz time; $\frac{4}{4}$ time is four beats to the bar—Foxtrot; $\frac{2}{4}$ time is two beats to the bar—Onestep. The number of bars played to the minute varies. To dance in time you must regulate your steps according to the time chosen by the band.

Permanent Principles

What is Tempo?—Tempo gives the speed at which the music is played. If the dance is a slow one the band plays in slow tempo, and vice versa. As different bands play the same music in different tempos—although they should not—you will find it necessary to adjust your speed (or steps) to the tempo being played.

What is Rhythm?—Rhythm is a symmetrical arrangement of music in regard to time and accent. In other words it is the regular accent of certain notes in each bar. If you have no natural sense of rhythm try to train your ear by listening carefully to the music. In time the accented notes will make themselves plain to you, and you will find yourself dancing in correct rhythm.

What is Line of Dance?—Line of dance means dancing the correct way round the ball-room, that is to say, anti-clockwise.

What is a Turn?—A turn is a complete circle. If you start a turn in one direction you must finish it facing the same direction. This is important because so many people imagine that a half turn is a full turn. A turn about is not a turn in the dancing sense of the word.

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What is Sideways in Line of Dance?—

It means that instead of the man walking forwards and the lady backwards, they move sideways while facing each other.

What is a Link Step?—It is one of a series of steps which enables you to couple up turns or other steps and continue the dance.

MODERN DANCES

CHAPTER THREE

THE FOX-TROT

THE Fox-trot was introduced into England from America during the War. It was the first of the American importations and was originally known as Jazz. In what I might call its raw American state it brought a good deal of vigorous denunciation on its head. Nearly everyone in the dancing community disliked it for one reason or another, and the general public regarded it as a series of distorted movements yielding only vulgarity in the sum total.

That it has become the prime favourite in English ballrooms is due entirely to the smoothing-out done by the teachers. And this smoothing-out or eliminating work was done so successfully that in time the dance which created a storm of abuse and criticism came to be called "Poetry in Motion." It is now the slow Fox-trot, and the end of its reign of popularity is still a long way off.

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It is written in $\frac{4}{4}$ time and as a slow Fox-trot it is generally danced at a tempo between 46 and 48 bars per minute. The rhythm varies and may be slow, quick quick, or slow slow. Temperamental dancers may introduce other variations.

There are three fundamental steps:—

1. The right hand open turn.
2. The left hand turn.
3. The feather step.

When you have learned to do these three steps properly you will have no difficulty in using any of the variations.

The following points should be memorized before attempting the dance:—

1. A Turn means a complete circle; i.e. if you are walking South when you start turning, you must face South again to complete the Turn.
2. The Turn is done in six steps. Try to adjust your movements so that you complete neither more nor less than one-sixth of the complete turn with each step. Otherwise you will make



First Step



Second Step



Third Step



Fourth Step

RIGHT HAND OPEN TURN

THE FOX-TROT (1)

The Fox-trot

a circle with lumps and dents in it, and it will be anything but graceful.

3. While turning, maintain progress along the proper line. To make the dance progressive every time you take a step you not only turn a little but also progress, whether it is forwards, sideways or backwards in line of dance. And this is done in such a way that you cover as much ground in the six steps of your Turn as you would do in six ordinary walking steps.
4. It is called the Open Turn because your feet always pass and never come to an actual standstill—except in No. 6 of the Left Hand Closed Turn.
5. Start the Turn with your right foot to the right, and with the left foot to the left from the Walk.
6. Give the indication on 1 and 4 by taking a more decided step.

The Right Hand Open Turn

Start with feet together and facing line of dance.

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1. Turning slightly to the right, come forward with the right foot, turning your toe outwards and bringing your weight on to the right foot.
2. Take a short step forward with the left foot parallel to the right, and with the weight mostly on the left foot, pivot on the balls of both feet until you have completed a half turn, your weight now being on the left foot.
3. Step straight back in line of dance with the right foot, bringing your weight on to it at the same time.
4. Continue turning to the right, take a short step backwards with the left foot, bringing your weight on to it, your left toe being turned inwards.
5. Turning farther to the right, take a tiny step round and forward in line of dance with the right foot in such a way that your right heel is beside the left heel, bringing your weight on to the right foot, having nearly completed the turn.



Fifth Step



Sixth Step

RIGHT HAND OPEN TURN



First Step



Second Step

LEFT HAND CLOSED TURN

THE FOX-TROT (2)

The Fox-trot

6. The only thing you now have to do is to straighten up your left foot by pivoting on the heel and at the same time come straight forward with it, and so completing the turn and continuing with the walk.

The lady's steps are the exact reverse of the man's. In fact the lady's 1, 2 and 3 are the same as the man's 4, 5 and 6; and her 4, 5 and 6 are the man's 1, 2 and 3.

This turn may also be done to the left, starting with the left foot.

The Left Hand Closed Turn

Start with feet together and facing line of dance. This Turn is very similar to the Right Hand Open Turn, with the exception that on 5 and 6 the man closes his feet and the lady crosses her left over her right.

1. Turning your body slightly to the left, step forward with the left foot, bringing your weight on to it, your left toe being turned outwards.
2. Make a tiny step forward with the right foot parallel to the left, and keeping

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your weight mostly on the right foot, pivot on the balls of both feet until you complete the half turn, your weight now being on the right foot.

3. Step straight back with your left foot, bringing your weight on to it.
4. Continuing turning to the left, take a short step back with the right foot, bringing your weight on to it, your right toe being turned inwards.
5. Turning farther to the left, take a tiny step round and forward with the left foot in line of dance, bringing your weight on to it.
6. Close your right foot to your left, bringing your weight on to the right foot and so completing the Left Hand Closed Turn. From this position step forward again with the left foot into the Walk, or do another turn in the same way.

The lady's steps up to No. 6 are the exact reverse of the man's, but on No. 6, as the man closes his right foot to his left, the lady crosses



Third Step



Fourth Step



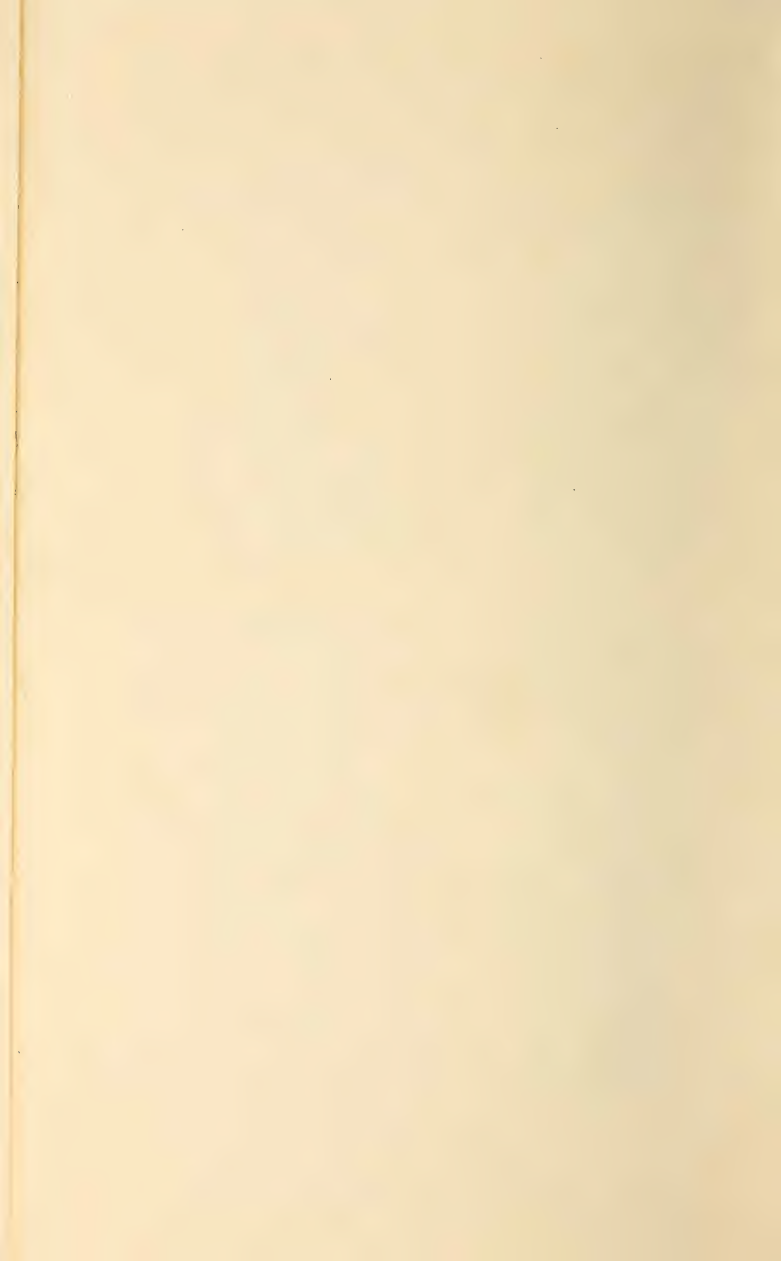
Fifth Step



Sixth Step

LEFT HAND CLOSED TURN

THE FOX-TROT (3)



The Fox-trot

her left foot in front of her right, having her weight on the left foot ready to start off back again with her right foot.

The Feather Step

Start with feet together and in line of dance. This step is called the Feather Step because the man, during his movements, steps on to the left of the outside of his partner.

1. Take a decided step forward with the right foot, at the same time bringing your weight on to it and rising slightly on the ball of your foot—right foot—supported by the left foot in the rear. This step also acts as the indication.
2. Take a short step with your left foot on to the left of the outside of your partner, bringing your weight on to it.
3. Take another short step with the right foot on to the left of the outside of your partner, bringing your weight on to it and so completing the Feather Step.

From this position as the left foot comes forward you face your partner again and you

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continue the Walk. This movement can be repeated as many times as you like, starting with the right foot from your Walk.

The lady's steps are nothing more than just walking straight back, following her partner.

FOX-TROT VARIATIONS

The Backwards Wave

In this it is the man who walks backwards, hence the name. The step is quite simple and may be done as many times as you please. You can start with the First Half, i.e., One, Two or Three steps of Right or Left Hand Turns, do as many waves as you like backwards, and finish with the second half of any of the Turns, which means, Four, Five, Six.

Here are the movements detailed:—

Start with feet together and then step, One, Two, Three—the first half of the Right Hand Turn. From this position take three steps back with the left foot—which is in front—left, right, left, and once more, three steps, right, left, right. But this time as the left foot comes back do the second half of the Right Hand Turn of the Fox-trot, and continue with the Walk.



First Step



Second Step

FEATHER STEP



Feather Step : Third Step



Correct hold

THE FOX-TROT (4)

The Fox-trot

It should be clearly understood that the three steps taken backwards, between the half turns, are not done straight back. *Do them in a zig-zag way, three steps one way and three the other way.* In other words, three steps starting with the *right* to the *right*, and three steps starting with the *left* to the *left*.

The Reverse Spin

This step is called the Reverse Spin for the simple reason that you keep turning to the left and, generally, four or six turns are done at a time. Again the steps are simple. The only description needed is this: Do the first four steps of the Reverse Turn and just keep repeating the same steps over and over again. When you want to finish you simply turn and walk into line of dance. The steps are done slightly quicker, each one taking up a beat. The lady's steps are the exact reverse of the man's.

The Intermediate Turn

This is called the Intermediate Turn because a Left Hand Turn is done first and at the end a Right Hand Turn.

First, do five steps of the Open Reverse Turn,

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then, instead of finishing it with No. 6, bring your weight on to your left foot and pausing on No. 6 as the right foot comes forward, do the ordinary Right Hand Open Turn.

It is interesting to note that the fifth step in the Left Hand Open Turn when you start is taken on the outside of your partner; so is the hesitation, and, of course, as you start doing the Right Hand Turn. As the right foot comes forward get back again into the ordinary dancing position.

CHAPTER FOUR

THE NEW WALTZ

THE New Waltz is based on the principle of the old, which in its day was undoubtedly the most favoured of ballroom dances. Yet there are many differences. For example, the old waltz was danced on the tip of the toe, which, incidentally, made dancing fatiguing. In the New Waltz you dance on the balls of your feet, which makes balance easier and puts far less strain on the muscles.

Again, the turns in the old waltz were rotary. In fact it used to be a continual wheeling round and round. The New Waltz is decidedly progressive, and therefore incapable of being as monotonous as the old was apt to become. People who were liable to dizziness could not dance the old waltz for fear of a collapse. The New Waltz can be danced by anybody, old or young, and is therefore still a great favourite.

It is written in a $\frac{3}{4}$ time, and is generally

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played at a tempo between 41 and 44 bars per minute. The rhythm is a beat to each step, accented on the first of each three steps. The turns are all chassée turns and not open turns.

The fundamental steps consist of:—

1. A right hand or natural turn.
2. Left hand or reverse turn.
3. The Link Step, which enables you to change from one step to another.

In addition there are very delightful variations based mostly on the principle of the old Boston, with a slight hesitation in it.

Right Hand Natural Turn

This turn is done in six steps. Start with feet together and in line of dance.

1. Take a decided step forward with the right foot, at the same time turning slightly to the right, bringing your weight on to your right foot, the right toe being turned outwards.
2. Continuing turning to the right, take a short step round and backwards in line of dance with left foot, bringing your weight on to it.



First Step



Second Step



Third Step



Fourth Step

RIGHT HAND NATURAL TURN

THE NEW WALTZ (1)

The New Waltz

3. Close your right foot to your left foot, bringing your weight on to it and so completing the half turn.
4. Continue turning to the right, take a decided step back with the left foot, bringing your weight on to it, your left toe being turned in.
5. Continuing turning to the right, take a short step round and forward and in line of dance with the right foot, bringing your weight on to it.
6. Close your left to your right, completing the turn, transferring your weight on to your left foot, ready to go off with your right foot again to do another turn.

The lady's steps are the exact reverse of the man's.

Left Hand or Reverse Turn

This Turn is also done in six steps, and is very similar to the Right Hand Turn, with the exception that the man crosses his left foot over his right on Three, and the lady crosses her left over her right on Six. Start with feet together and facing line of dance.

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1. Turning to the left, take a decided step with the left foot, bringing your weight on to it, left toe turned out.
2. Take a short step forward with the right foot parallel to the left foot, the weight being mainly on the right foot, pivot on the balls of both feet until you complete a half circle.
3. Take a short step back with the left foot in such a way that your feet are crossed, your left foot being in front of your right foot, with your weight on the left foot.
4. Turning slightly more to the left, take a decided step back with the right foot, bringing your weight on to it, the toe turned in.
5. Continuing turning to the left, bring your left foot round and forward and in line of dance, bringing your weight on to it.
6. Close your right foot to your left, bringing your weight on to your right foot, having your feet together and ready to go forward again to do another turn with the left foot.



Fifth Step



Sixth Step

RIGHT HAND NATURAL TURN



First Step



Second Step

LEFT HAND OR REVERSE TURN

THE NEW WALTZ (2)

The New Waltz

The lady's steps are the exact reverse of the man's.

The Link Step

This step is used as a link step to interchange from one turn to another, and you may do it with either foot, your choice depending entirely upon the turn you have just completed. When you have done a Right Hand Turn and wish to do a Left Hand Turn:—

1. Take a decided step with the right foot straight forward, at the same time bringing your weight on to it.
2. Take a short step straight forward with the left foot, at the same time bringing your weight on to it.
3. Take again a short step forward with the right foot, bringing your weight on to it. From this position, as your left foot comes forward you do a left hand turn, or vice versa. If you have just done a left hand turn and want to do a right hand turn you take three similar steps, but this time starting with the left foot, left, right, left, and when the

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right foot comes forward you do the right hand turn.

It is very important to remember that when a waltz is played the first beat is always accented, and to interpret the music correctly the dancer always takes a decided first step in each first beat.

Whether he turns or walks it is always, ONE, two three; ONE, two three; ONE, two three, with the accent on the "ONE."

NEW WALTZ VARIATIONS

The Outside Hesitation

This step is so called because when you do the first half of it your partner is placed slightly on the outside of you, and, further, you get the Hesitation as the Half Turn takes up only two beats and one beat you hesitate.

Starting with feet together:—

1. Take a decided step with the left foot, turning slightly to the left, bringing your weight on to it, left toe turned out, counting One.
2. Continuing turning to the left, step with the right foot backwards, and in line of dance, at the same time, closing your



Third Step



Fourth Step



Fifth Step



Sixth Step

LEFT HAND OR REVERSE TURN

THE NEW WALTZ (3)

The New Waltz

left to your right. But do not bring your weight on to your left foot; allow your weight to remain on the right foot, counting Two.

3. Just pause, counting Three.

From this position:—

1. Take a decided step with the left foot back, turning slightly to the right, at the same time bringing the weight on to it, left toe turned in, counting One.
2. Bring your right foot round and forward in line of dance, bringing your weight on to it, counting Two.
3. Close your left foot to your right and so completing this step, at the same time bringing your weight on to your left foot, ready to go off with the right foot into the Right Hand Turn.

This step you can do as often as you like, but remember that you start with the left foot.

The Backwards Change

This step enables you to change from the Right Hand Turn to the Left Hand Turn, and vice versa. It need hardly be described in minute

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detail. It may be done either to the right or left, but always start with the feet together.

Do the first three steps of the Left Hand or Reverse Turn of the waltz. From there take three steps backward, right, left, right, and as the left goes back do the second half of the Right Hand Turn and continue turning to the right with the right foot. Or, vice versa, start with the first half of the Right Hand Turn, then take three steps back, left, right, left, and as the right foot comes back do the second half of the Left Hand Turn, and then with the left foot continue turning to the left—and so on.

The lady's steps are the exact reverse of the man's.

The One Step Link (Hesitation)

The name itself describes this step. It is very simple and enables you by taking one step to change your direction from turning to the right to a left turn. For example, suppose you have completed a Right Hand Turn and want to turn to the left, all you have to do is:—

1. Take a decided step with the right foot straight forward, bringing your weight on to it, counting One.



First Step



Second Step

LINK STEP



Link Step : Third Step



Correct hold

THE NEW WALTZ (4)

The New Waltz

2. Close your left to your right foot, but do not bring your weight on to the left foot, counting Two.
3. Feet remaining in same position, count Three.

From this position do an ordinary left or reverse turn, with the left foot, or vice versa. After a left turn:—

1. Take a decided step with the left foot straight forward, bringing your weight on to it, counting One.
2. Close your right to your left foot, but do not bring your weight on to it, counting Two.
3. Feet remaining in same position, counting Three.

From this position, with the right foot do an ordinary Right Hand Turn.

It should be clearly understood that although all the steps are described separately they may be done in any order and as many times as you please.

CHAPTER FIVE

THE NEW FRENCH TANGO

THIS is a dance with a somewhat curious history. It is called the French Tango, although France had nothing to do with its origination. It was originated in the Argentine, and soon gained popularity in Spain and South America. When introduced to France, the French promptly adopted it as a national dance with such fervour that it was easily labelled the French Tango.

When it was brought to England some ten years ago, a few enthusiasts took it up and laboured hard to fix it in the esteem of the dancing fraternity. For a long time their efforts were unavailing. But this was not because the steps were disagreeable. The trouble was that the music was of the kind which compelled the serious attention of the band. With other dance music the band could do pretty well just as it pleased, and other dances were consequently pushed to the fore by the band.

The New French Tango

Again, there was not enough Tango music to be had.

Another stumbling block in the way of its immediate success was the various steps taught by different teachers. Between some interpretations there was such a vast difference that when the pupils met they found it impossible to dance the Tango together. Undoubtedly the absence of unified teaching held back Tango popularity.

Latterly, however, the dancing fraternity outside London has taken the Tango to its heart and in almost every provincial programme it is danced three or four times a night.

Tango music is written in $\frac{2}{4}$ time and generally played at a tempo between 33 and 36 bars per minute. The rhythm can be interpreted slow slow, or quick quick slow. As danced by most foreigners it is interpreted as quick quick quick pause. The music and the rhythm are fascinating, and the steps are both easily learned and easily performed.

There are three principal points to remember, and four fundamental steps. If you can do these well you can do any other step.

Here are the three principal points to remember:—

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1. Dance on the balls of your feet; in no circumstances on your toes. At the same time there is no harm in using your heel occasionally to help your balance.
2. Transfer your weight gently from one foot to the other without jerking or dragging.
3. Always dance with a slightly bent and supple knee. By doing so you attain a soft movement.

The four fundamental steps are:—

1. The Walk.
2. The Half Turn,
done to the left.
3. The Promenade.
4. The Link Step.



Walk |

The Walk

This step is done on the ball of your foot, taking moderate strides with a supple and bent knee, transferring your weight gently from one

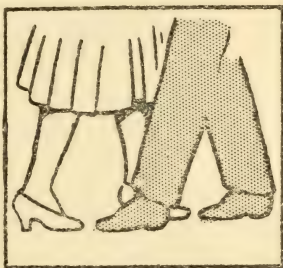
The New French Tango

foot to the other. Each step takes two beats of the music. Count, One, Two, Three, Four—and so on. You may start with either foot and do it as many times as you like.



3

Walk



2

The Half Turn to the Left

This step is done from the Walk, starting with the left foot by:—

1. Stepping forward with the left foot, at the same time turning slightly to the



2

Half-Turn

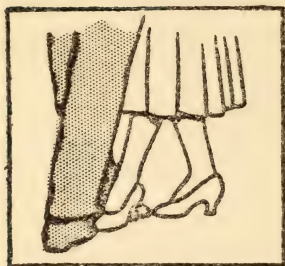


1

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left, bringing your weight on to it, the left toe being turned slightly outwards.

2. Take a short step forward with the right foot, this foot being parallel with the left, at the same time, pivoting on the balls of the feet, complete the half turn with your weight on your right foot.



4

Half-Turn



3

3. Step back with your left foot in such a way that you cross your left foot to the right side of your right foot, having your feet crossed and the left foot in front of the right, the weight being on the left foot.

4. Just pause.

The New French Tango



6

Half-Turn



5

From this position:—

1. Step back with the right foot, turning slightly more to the left, at the same time bringing your weight on to the right foot, right toe being turned inwards.
2. Step to the side and sideways in line of dance with your left foot, at the same time bringing your weight on to it.
3. Close your right to your left, bringing your weight on to your right.
4. Just pause.

This step takes up eight beats of the music or two bars, and the indication is given on the first beat of each bar. The lady's steps are the same with the exception that in the first half on

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count No. 3 when the man crosses, the lady can bring her right foot to her left or otherwise cross her right foot behind her left.

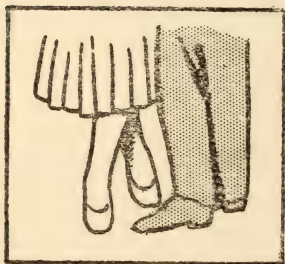
This step can only be done once and when you finish it you do a Promenade or Link Step.

The Promenade

This step is done sideways and in line of dance. You can do it directly you have finished the half turn.

1. Step to the side with the left foot, bringing your weight on to it.
2. Just pause.

And, 1. Step again with the right sideways crossing over the left, counting One, and bringing your weight on to the right foot.



2

Prom-
enade



1



Walk



Walk : Third Step



Walk : Fourth Step



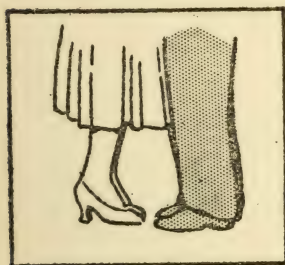
Correct hold

THE NEW FRENCH TANGO (1)

The New French Tango

2. Step to the side with the left, counting Two, bringing your weight on to the the left foot.
3. Close your right foot to your left, bringing your weight on to it and counting Three.
4. Just pause.

From this position you may repeat the Promenade as many times as you like, or otherwise do the Link Step.



Prom-
enade



The Promenade takes up six beats of the music—two beats for the first step, and four for the rest of the steps.

The Link Step

This step enables you to change your position from dancing sideways in line of dance into for-

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ward in line of dance. It is interesting to note that the man only does two steps while the lady does four.

The lady's steps are exactly as in the Promenade, but instead of doing them sideways in line of dance she works round her partner, placing herself in front of him and ready to walk backwards in line of dance with her right foot.

To do the Link Step after you have finished a Half Turn or a Promenade:—

1. Step sideways and in line of dance with your left foot, bringing your weight on to it.

2. Pause.

And, 1. Step forward with the right foot passing over the left in line of dance, at the same time bringing your weight on to it, counting One.

2. Wait for your partner to step with her right foot round you.
3. You still wait for your partner to close her left to her right, keeping your weight all the time on your right foot.



First Step



Second Step



Third Step



Fourth Step

LINK STEP

THE NEW FRENCH TANGO (2)

The New French Tango



2



1

Link
Step

4. You just pause, but by this time you should be facing in line of dance, having your weight on your right foot and your left foot straight behind. The lady should be directly in front of you, feet together, and both being ready to continue again with the Walk; the man walking forward with his left and the lady back with her right.

The Link Step can only be done once at a



4



3

Link
Step

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time, and it takes up six beats of the music, two for the first step, and four for the remainder of the steps.

Although these steps are described separately you may do them in any order you like, and repeat them whenever you like.

FRENCH TANGO VARIATIONS

The Left Hand Turn

This turn is done in six steps but takes up eight beats of the music. Start with feet together:—

1. Turning to the left, take a decided step with the left foot, bringing your weight on to it, counting One.
2. Take a short step forward with the right foot parallel to the left, and pivoting on the balls of both feet complete a half turn, your weight being on your right foot, counting Two.
3. Step back with left foot at the same time crossing in front of right, like No. 3 of Half Turn of the Tango, counting Three.

The New French Tango

4. Pause, counting Four.

From this position:—

1. Turning to the left, step back with the right foot, bringing your weight on to it, with right toe turned in, counting One.
2. Step with the left foot, round and forward in line of dance, bringing your weight on to it, counting Two.
3. Step straight forward with the right foot, forward and in line of dance, bringing your weight on to it, counting Three.
4. Feet in same position, pause, then with left foot continue with original walk.

This step may be done as many times as you please and whenever you like.

CHAPTER SIX

THE YALE OR YALE BLUES

ALTHOUGH of American origin, the Yale or Yale Blues as danced in England is to all intents and purposes an English production. It is made up of a combination of the steps of the old Blues, the Tango, Charleston and Black Bottom.

It is a smooth, easy and graceful dance and is bound to remain long in favour. I say this with confidence not only because it has individual merit—which it has in abundance. There are two other factors which augur a long life for the Yale.

Firstly, it has the backing of 400 teachers, all of whom will teach the same steps, and thus avoid the distressing confusion which marred the early days of the Tango.

Secondly, new music is not required. The Blues music will serve admirably.

It is danced to slow time. The correct time is between 34 and 40 bars per minute. When

The Yale or Yale Blues

practising, begin by taking the steps separately. It does not matter in which order you take them but it might prove advantageous if the man first familiarizes himself with the steps, the lady joining him afterwards.

Bear in mind the following four principal points:—

1. You dance on the balls of your feet—not on your toes—and your weight should be mainly on the rear leg.
2. You get the sway *not* by bending and straightening the knee, but by swaying the top part of the body slightly from side to side, keeping the knees supple.
3. Your weight is gradually transferred from one leg to the other.
4. You dance in slow time, each step taking two beats, unless you double the time, when there is a beat to each step.

Remember also to keep your feet close together. They must on no account be turned either out or in, and certainly not spread apart.

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There are five fundamental steps:—

1. The Walk. This is similar to the Walk of the Tango and the old Blues.
2. Side Chassée. This is similar to the chassée of the old Blues.
3. The Feather Twinkle. This is based on the Feather step of the Fox-trot, the man going outside his partner.
4. The Side Promenade. This is like the Promenade of the Tango.
5. The Left Hand Turn. This is a mixture of the reverse turn of the Waltz and the half turn of the Tango.

The Walk

Start with feet together and not spread-eagled. Starting with either right or left foot, just walk forward, taking two beats to each step. At the same time sway your body slightly from one side to the other, taking care to keep your knees supple.

The Side Chassée

This step is done from the Walk. As your right foot comes forward in the Walk you:—

The Yale or Yale Blues

1. Step to the side with the right foot and slightly forward, at the same time bringing your weight on to it.
2. Bring your left foot up nearly to your right, at the same time transferring your weight quickly on to it, counting Two.
3. Step again with the right foot sideways and slightly forward, bringing your weight on to it.
4. Drag your left foot towards your right, keeping your weight still on your right foot, counting Four, and as your left foot approaches your right, go straight forward with it and continue again with the Walk.

This step takes four beats of the music, and you may repeat it as often as you like, starting always with the right foot.

The Feather Twinkle

This step is also done from the Walk, but this time with the left foot. It is done to the outside of the right of your partner. As your left foot comes forward:—

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1. Step with that left foot on to the left side on the outside of your partner, weight on left.
2. Step the same way with the right foot on the outside on the left of your partner, weight on right.
3. Step forward again with the left foot on the outside of your partner, without putting your weight on to it, and from this position,
4. Step back with the left foot, bringing your weight on to it.
5. Step back with your right foot, bringing your weight on to it and in such a way that your feet are in line, and from this position you continue again with the Walk, starting with the left foot.

The first three steps take up two beats of the music; the second two steps take up a beat each.

The Side Promenade

This step is done sideways and in line of dance, starting with the left foot, and again from the Walk.



First Step of Chassée



First Step of Twinkle



Third Step of Turn



Walk

THE YALE BLUES

The Yale or Yale Blues

While walking, take a quarter turn to the right as your right foot comes forward and then:—

1. You take a long step sideways and in line of dance with the left foot, bringing your weight on to it and counting One, Two.
2. Step again with the right foot sideways and in line of dance, crossing over your left, counting Three, Four, and bringing your weight on to your right foot.
3. Take a short step sideways and in line of dance, bringing your weight on to it and counting One.
4. Step again with the right foot crossing over your left foot sideways and in line of dance, bringing your weight on to it and counting Two.
5. Take another long step sideways and in line of dance with the left foot, at the same time bringing your weight on to it, swaying your body towards it and counting One, Two.

Casani's Self-Tutor

6. Your feet remain in same position, but swaying your body bring your weight back to your right foot, counting Three, Four, and then turning slightly towards the line of dance and starting with the left foot you do a three-step:—

1. Step forward with the left foot and in line of dance, bringing your weight on to it, counting One.
2. Close your right foot to your left, bringing your weight on to your right foot, counting Two.
3. Step forward with the left foot, bringing your weight on to it, counting Three, and from this position with the right foot you continue with the walk.

This step may be repeated as many times as you like.

The Left Hand Turn

This step again is done from the Walk, and you start with your left foot.

As you are walking and your left foot is about to come forward:—

The Yale or Yale Blues

1. Turning slightly to the left, you step forward with the left foot, bringing your weight on to it, the left foot being turned outwards. Count One.
2. Take a short step forward with the right foot at the same time pivoting on the balls of both feet, completing a half-turn, and having your weight on your right foot, counting Two.
3. Take a short step back with the left foot in such a way that you cross your left foot to the right side of your right foot. The left foot should be in front and feet crossed, and your weight should be on your left foot. Count Three.
4. Just pause.

From this position you do a little rocking step by:—

1. Turning slightly more to the left, take a small step with the right foot, bringing your weight on to it and counting One.

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2. Feet remain in same position, but transfer your weight quickly from your right to your left foot, counting Two.

From here:—

1. Take a tiny step again with the right foot, bringing your weight on to it and counting One.
2. Step with the left foot sideways and in line of dance, bringing your weight on to it and counting Two.
3. Close your right to your left, bringing your weight on to your right, counting Three.
4. Feet remaining in same position, you pause, counting Four, and from this position you get into the walk in exactly the same way as from the Promenade by doing the little Three Step already described in the Promenade, with the left, right, left step, close, step, taking up a beat to each step, at the same time turning again to the front in line of dance and continuing with the walk with the right foot.

The Yale or Yale Blues

This step you may repeat as many times as you like, and the lady's steps are exactly the same as the man's with the exception that when the man crosses his feet in No. 3, the lady closes her feet by bringing her right to her left.

YALE BLUES VARIATIONS

The Double Promenade

Do the first five steps of the ordinary Side Promenade, and from that position:—

1. Step with the right foot sideways and backwards in line of dance, bringing your weight on to the right foot, counting One.
2. Close your left foot to the right, bringing your weight on to it, counting Two.
3. Cross your right foot over your left, stepping sideways and in line of dance, bringing your weight on to it and counting Three.

4. Pause, and from this position,

As left foot comes forward:—

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1. Take a decided step with the left foot forward and in line of dance, bringing your weight on to it, counting One.
2. Close your right foot to your left, bringing your weight on to it, counting Two.
3. Step forward again with the left foot, bringing your weight on to it, counting Three.
4. Feet in same position, pause, and count Four, and from this position with the right foot resume the walk.

CHAPTER SEVEN

THE FLAT CHARLESTON

THIS is one of those very rare dances which began in disgrace. So intense was the feeling against it that, in many dance halls, severely worded notices were exhibited warning patrons not to indulge in it.

Certainly there was a lot to be said against the Charleston as it was in those days. It was a vigorous, kicking affair, liable to injure dancers and spectators. Since then, however, there has been a considerable smoothing down of the sharp edges until we evolved what is called the Flat Charleston.

The old high-kicking Charleston came from the Southern states of America. There it was danced by the negroes as a solo dance. Despite its drawbacks from the social point of view it had a fascination all its own. Variety artistes adopted it, and later it became an exhibition dance. On the stage it drew an abundance of

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applause, its fascinating rhythm and lively steps appealing to a wide public.

It was only when venturesome enthusiasts brought it to the ballroom where its spasmodic steps were ill-suited to the gliding tradition that odium began to gather about it. No other dance created quite so much discussion, and so intense were feelings at one time that a section of the public began to attach particularly disagreeable labels to all who did the Charleston.

And yet it was not nearly so black as painted. It had in it the elements of a graceful, ballroom dance, and by degrees the objectionable was weeded out, leaving a combination of steps which is known to-day as the Flat Charleston, and which will challenge in popularity any of the most favoured. The fascinating rhythm has been retained, and it can now be danced with ease in the most crowded ballroom.

The peculiarity of its rhythm is that it is attained not by taking long strides but by a bending and straightening of the knees. Like the Fox-trot, it is danced to $\frac{4}{4}$ time, and the tempo is generally between 52 and 61 bars to the minute. It can be worked in as a variation of the Fox-trot, so that when the music is played slow you may

The Flat Charleston

dance the Fox-trot—that is to say about 48 bars to the minute—and when quick, say 58 to 60, it may be danced as a Charleston.

There are four fundamental points to memorize.

1. You dance on a flat foot, not on your toes, and you must not kick your feet about.
2. Your weight is mainly supported for four beats on one leg, and for four beats on the other, with the exception of the walk and in progressive movements, when your weight is for two beats on each leg.
3. You accentuate on the first and third beat.
4. You get the rhythm by bending and straightening the knee and not by hopping about on your toes.

There are five fundamental steps, namely:—

1. Forward and backwards step.
2. Side to side.
3. The Walk.

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4. The Turn.

5. The Side Step.

Here I shall describe these steps in three exercises. The first, which gives you time and balance only, is done with a perfectly straight leg. The second, which gives you time and balance, plus rhythm, is done by straightening and bending the knee. The third, which gives you time, balance, rhythm, plus footwork, is done by straightening and bending the knee while turning your feet in and out.

I will describe the five steps in Exercise 1, and then the forward and backwards step in all three exercises. The same method applies to any Charleston step. Do them in Exercise 1, and when you get proficient in this exercise do them in Exercise 2, passing naturally to Exercise 3, when you are proficient in 1 and 2.

Forward and Backwards Step.

Start with feet together.

1. Take a natural step forward with your right foot, bringing your weight on to it and counting One.



Start and Fourth Step



First Step



Second Step



Third Step

FORWARD AND BACKWARD STEP

THE FLAT CHARLESTON

The Flat Charleston

2. Feet and balance remain in same position, counting Two.
3. Close left foot to right foot, balance now mostly on right foot, counting Three.
4. Feet and balance same position, counting Four.

From this position you repeat this movement the same way, but this time starting with the left foot.

1. Take a natural step back with left foot, bringing your weight on to it and counting One.
2. Feet and balance same position, counting Two.
3. Close your right foot to your left foot, weight still on left foot, counting Three.
4. Feet and balance same position, counting Four.

From this position you repeat this movement as many times as you like. Forward with the right, back with the left, and so on.

Casani's Self-Tutor

Side to Side

This step is done forward and in line of dance but side to side. Start with feet together.

1. Step to the side with the right foot, bringing your weight on to it, counting One.
2. Pause, feet and weight in same position, counting Two.
3. Close your left foot to your right foot, weight in same position, counting Three.
4. Feet and weight in same position, pause and count Four.

From this position repeat this movement, but this time start the other side with the left foot.

1. Step to the side with the left foot, bringing your weight on to it, counting One.
2. Pause, feet and weight in same position, counting Two.
3. Close your right foot to your left foot, weight in same position, counting Three.

The Flat Charleston

4. Feet and weight in same position, pause and count Four.

You can repeat this movement as many times as you like.

The Walk

This step you do straight forward, closing your feet and starting with alternate feet. Start with feet together and in line of dance.

1. Come forward with your right foot, putting your weight on to it and counting One.
2. Feet and balance remain in same position, pause, and count Two.
3. Close your left foot to your right foot, balance same position, count Three.
4. Feet and balance same position, counting Four.

You can repeat this movement, but this time starting with the left foot.

1. Step forward with the left foot, bringing your weight on to it and counting One.

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2. Feet and balance same position, counting Two.
3. Close your right foot to your left foot, balance same position, counting Three.
4. Feet and balance same position, counting Four.

From this position you can continue this walk, right and left foot as many times as you like.

The Turn

This step is done to the right, and is exactly the same as the forward and backwards step, with the exception that in One, as you come forward you turn slightly to the right with the right foot, turning it outwards, and in One as you go back with the left you turn again slightly to the right, turning it inwards.

You can take as many movements as you like to complete the turn and also while you are turning.

The Side Step

This step is done sideways and in line of dance. Start with feet together and sideways.

The Flat Charleston

1. Step to the side with your left foot, bringing your weight on to it, counting One.
2. Feet and balance same position, pause, counting Two.
3. Cross your right foot over your left sideways and in line of dance, bringing your weight on to it and counting Three.
4. Feet and balance same position, pause, counting Four.

From this position:—

1. Step again to the side with your left foot bringing your weight on to it, counting One.
2. Feet and balance same position, pause, counting Two.
3. Close your right foot to your left, balance same position, counting Three.
4. Feet same position, transfer weight on to your right foot, counting Four.

From this position you repeat again the Side Step with your left foot.

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The lady's steps are the exact reverse of the man's. Any of these steps you may do as often as you wish and in any order.

How to Practise these Steps in the Three Exercises

Exercise 1. Start with feet together and knees straight.

1. Step.
2. Pause.
3. Step.
4. Pause.

Exercise 2. Start with feet together and knees bent.

1. Step and straighten both knees.
2. Feet remaining in same position, bend both knees.
3. Step close, and straighten both knees.
4. Feet same position, bend both knees.

Exercise 3. Start with feet together, knees bent, toes turned in.

1. Step, straightening both knees and turning both feet out.

The Flat Charleston

2. Pause, bend both knees and turn both feet in.
3. Close your feet, straighten both knees and turn both feet out.
4. Pause, bend both knees and turn both feet in—and so on.

CHAPTER EIGHT

THE BLACK BOTTOM

HERE we have another dance of negro origin, coming from Carolina, in the Southern states of America. It is said to originate from the days of slavery when negroes used to mash the mud for making bricks by stamping on it with the peculiar rhythm now to be seen in the dance. When the mashed mud was removed for brick-making it was found to have rested on a bed of black soil—or to have had a black bottom. Hence the name.

Although the Black Bottom is a dance by itself it is frequently introduced as a variation of the Fox-trot, and when done without absurd exaggeration it is distinctly pleasing. The rhythmic movement is obtained by bending and straightening the knees alternately, and the steps are simple and easily learned. It is danced to $\frac{4}{4}$ time, and the tempo is generally between 36 and 38 bars per minute.

The Black Bottom

The three principal points to remember are:—

1. You dance on a flat foot, transferring your weight gradually from one foot to the other.
2. One knee is always bent when the other is straight.
3. There must be a slight swaying of the top part of your body from side to side while you are doing the steps.

There are three fundamental steps, namely:—

1. The double walk.
2. The single walk.
3. The side promenade.

The Double Walk

This step takes up four beats of the music. Starting with feet together, you may move off with either foot. For the purpose of instruction I will begin with the right foot, thus:—

1. Take a tiny step forward with the right foot, knee bent and weight remaining on left foot, counting One.
2. Pause, feet and balance remaining in same position, counting Two.

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3. Take another tiny step forward with the right foot, knee still bent, and weight still on left foot, counting Three.
4. Feet remaining in same position, transfer your weight from your left foot to the right, at the same time bending your left knee and straightening your right.

From this position you repeat the same movement, but this time starting forward with the left foot, the knee bent and weight on the right foot. It is just as well to notice that your weight is on your rear foot for the three first beats of the four. It is only on the fourth beat that it is transferred.

The Single Walk

This step is also done forward and in line of dance, starting with either foot and doing the movements as many times as you wish. Start with feet together.

1. Take a step forward with the right foot, the knee being bent and weight on left foot, counting One.



First Step



Second Step

WALK



Walk : Third Step



Side Promenade : First Step

THE BLACK BOTTOM (1)

The Black Bottom

2. Feet remain in same position, transfer your weight on to your right foot at same time straightening your right knee and bending your left, counting Two.

Repeat this movement, but this time start:—

3. Forward with your left foot, knee bent and weight on right, counting Three.
4. Feet remain in same position, transfer your weight on to your left foot, at the same time straightening your left knee and bending the right. And so on with alternate feet.

When you have learned the Double and Single Walk you may mix them by doing say, two or three Double Walks, a few Single Walks, and then start the Side Promenade.

The Side Promenade

Start feet together, sideways and in line of dance.

1. Take a tiny step sideways with left foot, left knee being bent and weight on right foot, counting One.
2. Feet and balance remain in same position counting Two.

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3. Weight still on the right foot, take a tiny step sideways with left foot, left knee still being bent, counting Three.
4. Feet remaining in same position, transfer your weight on to your left foot, at same time straightening up your left knee and bending your right, counting Four.
5. Weight remaining on your left foot, close your right foot to your left, knee of right leg still being bent, and of left straight, counting Five.
6. Feet remain in same position, straighten the right knee and bend your left, at the same time transferring your weight from the left foot to the right, counting Six.

From this position you may repeat the Side Promenade as many times as you wish.

Although these steps are described separately, you may do them in any order you like, and as many times as you like, remembering that the lady's steps are the exact reverse of the man's.



Second Step



Third Step



Fourth Step



Fifth Step

SIDE PROMENADE

THE BLACK BOTTOM (2)

The Black Bottom

How to Change from a Walk to a Promenade and from a Side Promenade to a Walk

When you are doing a Double or Single Walk and wish to change to a Side Promenade make a quarter turn to the right as your right foot comes forward in the Walk, then with the left foot sideways do a Side Promenade.

If changing into Walk from Side Promenade, instead of stepping sideways with the left foot step forward with the left foot and in line of dance, and continue with either Double or Single Walk.

BLACK BOTTOM VARIATIONS

The Double Side Promenade

This step is done sideways and in line of dance. It takes up eight beats. Start with feet together and sideways in line of dance:—

1. Take a tiny step sideways with the left foot, left knee bent, right knee straight and weight on right foot, counting One.
2. Feet and balance same position, counting Two.

From this position take three quick steps,

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each of them taking up a single beat, sideways and in line of dance, left, right, left, and when you have done this your weight should still be on your right leg, knee straight, left knee bent and with no weight at all on it. Then:—

6. Bring your weight on to your left foot at same time straightening left knee and bending right. But do not move your feet, counting Six.
7. Close your right foot to your left, but do not bring your weight on to it; the right knee being bent, counting Seven.
8. Do not move your feet but just transfer your weight from left foot to right, at the same time bending your left knee and straightening right, and so completing the step.

You may repeat this step as many times as you wish. The lady's step is the exact reverse of the man's.

CHAPTER NINE

THE TREBLA

ALBERT was the name of the man who invented this dance and gave to it his own name reversed. It was introduced into England about eighteen months ago, and so far has not won great popularity. The rhythm is based on the old-fashioned Mazurka time, and the steps are more or less a mixture of all modern ballroom dances.

The points about it to be remembered are:—

1. Dance on the ball of your foot, keeping your heel off the floor throughout the movements.
2. The steps are equally divided and in even time.
3. Your weight is mainly on the front leg.

There are five fundamental steps, namely:—

1. The walk.
2. The right hand turn.

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3. The left hand turn.
4. The promenade.
5. The chilo.

The Walk

This step is done forward and in line of dance. The start may be made with either foot, but the feet must be together.

1. Step forward with the right foot, bringing your weight on to it, counting One.
2. Step forward and to the side with the left foot, bringing your weight on to it, counting Two.
3. Close your right foot to your left, bringing your weight on to it, counting Three.

From this position repeat again the walk, but:—

1. Step forward with the left foot, bringing your weight on to it, counting One.
2. Step forward and to the side with the right foot, bringing your weight on to it, counting Two.

The Trebla

3. Close your left to your right, bringing your weight on to it, counting Three.

And so keep repeating as many times as you please.

The Right Hand Turn

This turn is done in six steps and is exactly as the right hand or natural turn of the waltz (with the exception that you take equal steps), and you start with right foot. *See page 32.*

The Left Hand Turn

This turn takes nine beats of the music, eight steps and one pause or three bars. Start with feet together.

1. Step forward with the left foot, at the same time turning slightly to the left, bringing your weight on to it, left toe turned out, counting One.
2. Come forward with the right foot parallel with the left, at the same time turning on balls of feet, completing a half turn and bringing your weight on to your right foot, counting Two.

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3. Cross your left foot in front of your right as in the waltz, bringing your weight on to it, counting Three.

From this position:—

1. Take a tiny step back with the right foot, bringing your weight on to it, counting One.
2. Cross again your left foot in front of your right, counting Two, and bringing your weight on to your left foot.
3. Weight and balance same position, pause, counting Three.

From this position:—

1. Take a step back with the right foot, turning to the left, bringing your weight on to it, right toe turned in, counting One.
2. Step sideways and in line of dance, with left foot, bringing your weight on to it, counting Two.
3. Close your right foot to your left, bringing your weight on to your right foot, counting Three, and so completing the left hand turn, being now sideways and in line of dance.

The Trebla

From this position you do the Promenade, which is done sideways and in line of dance.

The Promenade

This step takes up six beats or two bars of music, one beat to each step.

1. Step to the side with the left foot, bringing your weight on to it, counting One.
2. Cross your right foot over your left, sideways and in line of dance, bringing your weight on to it, counting Two.
3. Close your left foot to your right, in such a way that the right is in front sideways and in line of dance, the weight being on the left foot and count Three.

From this position:—

1. Step to the side with the right foot, sideways and in line of dance, bringing your weight on to it, counting One.
2. Step again with the left foot, sideways and in line of dance, bringing your weight on to it and counting Two.

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3. Close your right foot to your left, bringing your weight on to your right foot, counting Three, and so completing the Promenade.

From this position you may repeat the Promenade as many times as you wish, starting with the left foot and sideways in line of dance.

The Chilo

This step is done forward and in line of dance, and may be started with either foot. There are three steps with one beat to each step. Starting with feet together:—

1. Come forward with the right foot, bringing your weight on to it, counting One.
2. Come forward with the left foot, bringing your weight on to it, counting Two.
3. Cross the right foot behind the left, in such a way that your feet are crossed with the left foot in front, while your weight is on the right foot. Count Three.



First Step



Second Step



Third Step



Fourth Step

PROMENADE

THE TREBLA

The Trebla

From this position you repeat this movement again, but this time starting with the left foot—which is in front:—

1. Step forward with the left foot, bringing your weight on to it, counting One.
2. Come forward with the right foot, bringing your weight on to it, counting Two.
3. This time cross your left foot behind your right, in such a way that your feet are crossed, right foot in front of left, with your weight on your left foot. Count Three.

From this position you can repeat the Chilo or carry forward with any of the other steps at choice.

Although these steps are described separately, you may do them in any order you please, and repeat them as often as you please. The lady's steps are the exact reverse of the man's, with the exception that where the man crosses in front the lady crosses behind, and vice versa

CHAPTER TEN

THE ONE STEP

THERE is no fundamental difference between the One Step and the Fox-trot. It is played to $\frac{2}{4}$ time, and the tempo is generally between 58 and 62 bars per minute.

The basic steps are:—

1. The Walk.
2. The Right and Left Hand Open Turns.

The steps are done more on a walking principle, each step taking up a beat of the music.

When introduced, the One Step became at once popular, and even reached the rank of third favourite in the ballroom. Since then, however, it seems to have lost caste to some extent and plays only a minor rôle in programmes to-day.

If you have mastered the Fox-trot you will

The One Step

not need further instruction in the One Step. All I need to say is that the Reverse Turn is the exact reverse of the Right Hand Turn, i.e. the man does not close his feet on Five and Six, and the lady does not cross on these numbers. But all the turns are absolutely open turns

CHAPTER ELEVEN

THE QUICK STEP OR QUICK FOX-TROT

THIS dance has been forced upon the dancing public by the bands playing too fast. The time is the same as the ordinary Fox-trot or Charleston, the tempo being between 51 and 62 bars per minute. The steps are a mixture of the Slow Fox-trot, Charleston and Black Bottom done in quick time, except that in the Black Bottom and Charleston you obey the principle of knee bending and straightening, and in the Fox-trot you dance with a naturally straight knee.

If you can master these three dances you will do the Quick Step without further instruction. I need only add that you may do the steps in any order you like. In fact, the more you mix them up the better. But you must remember to obey the principles of the other dances as you introduce their steps.

CHAPTER TWELVE

THE PASO DOBLE

THIS dance was first introduced into England when that peculiar $\frac{6}{8}$ time was played to those tremendously popular tunes, "Valencia" and "Rosita." It is a peculiar rhythm, and to interpret it properly you must take tiny steps, transferring your weight from one leg to the other with a lilt.

Curiously enough, you may do any step you like. But the fundamental steps are really the Walking steps, done more or less on a flat foot, with very short steps, the knees slightly bent and quite loose.

A Side Chassée used also to be done very similar to the Side Chassée of the Yale Blues, to the left with the left, and to the right with the right, done in small steps, a single beat to each step and done from the Walk.

The turns were done on the principle of the

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right hand turn of the Waltz, again taking tiny steps and one beat to each step.

This dance was also known as a Spanish One-Step. It has never been danced very much in England. If you wish to try it over now, all you need to remember is that so long as you swing in time with the music there is no objection to your using any step you please, but—*every step must be small.*

CHAPTER THIRTEEN

THE BLUES

THIS dance was introduced into England about four years ago and originated with the negroes in South America. The music is written in $\frac{4}{4}$ time and the tempo is between 34 and 42 bars per minute. The rhythm is slow slow, or quick quick slow. The steps are very similar to those of the Yale Blues. The principal difference is that in the Blues you get an up and down and side to side movement as well as a continuous movement. There are slight differences in the steps.

The principal points of the Blues to remember are:—

1. You dance on the balls of your feet, your weight being mainly on the front foot.
2. The movement is forward, side to side and up and down, mixed together.
3. Each step takes up two beats by actually doing one step and one pause.

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There are five fundamental steps, namely:—

1. The Walk.
2. The Three Step.
3. The Side Chassée.
4. The Three Step Chassée.
5. The Quarter Turn.

The Walk

This step is very similar to the Walk in the Yale Blues, with the exception that instead of taking one step in the front of the other, as you walk, you get a sway of the body by stepping forward and slightly side to side with your feet, taking up two beats to each step, counting One, Two, Three, Four—or, step, drag, step, drag.

The Three Step

The Three Step is done from the Walk, and started with the left foot. As your left foot comes forward:—

1. Take a decided step with the left foot, bringing your weight on to it, counting One.

The Blues

2. Close your right foot to your left, bringing your weight on to it, counting Two.
3. Step forward again with left foot, bringing your weight on to it, counting Three.
4. Pause.

From this position, with the right foot you continue the walk.

The Three Step Chassée

To do this step you must first do the Three Step, and instead of taking away with the right foot, do a Side Chassée, which is like the Chassée in the Yale Blues:—

1. Step to side with right foot and slightly forward, bringing your weight on to right foot, counting One.
2. Close your left foot to your right, at the same time bringing your weight on to it, counting Two.
3. Step again with the right foot forward and to side, bringing your weight on to it, counting Three.

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From this position, with the left foot continue again with the original Walk.

The Quarter Turn

This is done again from the Walk. Do a Quarter Turn to the left and then back again to the right. As you are walking and your left foot is about to come forward:—

1. Turning to the left, step with the left foot to the left, at the same time bringing your weight on to it, your left foot being turned outwards, counting One.
2. Feet same position, pause, counting Two.
3. Bring your right foot parallel and sideways in line of dance, bringing your weight on to it, counting Three.
4. Feet same position, pause, counting Four.

From this position:—

1. Turning back to the right, step back with the left foot, bringing your weight on to it, left toe turned in, counting One.
2. Step with the right foot alongside your left, bringing your weight on to it, counting Two.



First Step



Second Step



Third Step



Fourth Step

THE QUARTER TURN

THE BLUES

The Blues

3. Step forward with the left foot, bringing your weight on to it, counting Three.
4. Pause, and from this position walk away again.

A right and left hand turn may also be done on the same principle as that of the Fox-trot, with this difference—you take two beats to each step. Step, drag, step, drag, etc.

The above steps may be done in any order and may be repeated as often as you like.

Lady's steps are exact reverse of the man's.

CHAPTER FOURTEEN

ADVICE TO BEGINNERS

IN the preceding chapters I have gone into considerable detail in order to justify the description of this book as a self-tutor. This detail should make it possible for the reader to take up the study of dancing and learn the latest dances in his or her own home. But there will be many, possibly, who feel they could make infinitely quicker progress if they had the additional advantage of demonstrations in a class-room. Some can learn in half the time if they can *see* the steps being done, and then in the privacy of their home assimilate the theory and practise the steps illustrated in the text of the book.

A word or two of advice may not be out of place at this stage. Should you decide to go to a dancing school, be careful not to commit yourself to a long course of lessons until you are satisfied that you have found just the right sort of school to suit you. Take a single lesson first.

Advice to Beginners

If the teacher's personality and skill pleases and gives you confidence, pay a second and third visit. By then you will also have formed a distinct impression about the atmosphere of the school—which is a not unimportant item. Only you yourself can satisfactorily settle questions of this sort. If the atmosphere of the school is pleasing, the teacher's personality is agreeable, and his (or her) teaching powers meet your requirements, then you start with everything in your favour so far as the school is concerned.

The rest depends upon you, and you will do well to place yourself entirely in the hands of the teacher. Don't try to teach him how to teach you. That is wasting his time and your own. Your only excuse for rebelling is an effort on his part to teach you more than you know you can assimilate at once. A competent teacher will not try to teach you too much at once. But because your tuition is limited at first to a few steps do not limit your practising. Aim at perfection in the fundamental steps and be prepared for a good deal of home work. Pay special attention to the all-important question of balance. You will notice that in the preceding chapters dealing with specific dances I have never

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omitted to mention where the body-weight should be at each change. Until you learn to distribute your weight correctly, you cannot master the difficult art of graceful balance in poise and motion. The beginner *must* pay the closest attention to balance. It is so important that it is worth while giving over a lot of time to studying it. When you have schooled yourself by conscientious practice you will be able to get it unconsciously. Then you will have won half the battle.

CHAPTER FIFTEEN

ADVICE TO ADVANCED PUPILS

A LARGE number of good dancers, whom I should place in the category of advanced pupils, spoil the effect of their dancing by appearing mechanical. It is really a grave fault and will never pass judges of competitions. Their movements, instead of being graceful and lissom, are stilted and over-precise. Moreover, there is a tautness in their very features which suggests that muscle contraction has affected the brain, so that they look more like people doing penance than dancers finding joy in rhythmical stepping.

This is a point you might well raise with your teacher. If you *feel* there is not quite enough flexibility in your movements, ask your teacher to keep an eye on you, for it is a grave fault and *must* be remedied. Get your mind easy to begin with; get it in tune with the harmony of the music. Try to sense the rhythm and make a genuine effort to interpret it. After all, the best

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dancing is a correct interpretation of the spirit of music; it is a physical expression of music.

The teacher best able to correct this fault is one who is not only a good teacher but a first class performer.

I should make it clear that the above remarks on interpretation apply particularly to the man. It is his function to interpret the music into terms of motion. The lady should be able entirely to ignore the music. She should confine herself to expressing in her individual style the man's interpretation of it. She should aim at becoming a perfect "follower."

It is obvious, since no two persons have exactly similar temperaments, that nothing but inharmony could arise from a dual interpretation of the same music. That is why the woman should subject herself entirely to her partner. Some women are born with a natural gift for rhythm and an aptitude for "following." These are good dancers by instinct, and practice should make them first-class performers.

Let the advanced pupil remember that good dancing does not consist merely in an ability to do hundreds of steps, but rather in the capacity to do a few correctly in every way.

Advice to Advanced Pupils

It should not be necessary to warn advanced pupils against irregular conduct in the ballroom, and yet I am rather afraid they need it more than any others—except those who are training for a professional position in the dancing world. I would, for example, urge them to dance always the right way round the room—anti-clockwise. Some of them in their exuberance ignore this rule, not throughout a dance, but intermittently. Do not do it; it is bad form, and a nuisance to others.

To the man I would say, don't hold your partner too tightly, and to the woman, do not cramp your fingers into a pinched appearance. The man should hold his partner just sufficiently tight to make sure that she gets his indications.

Avoid freak steps. They make you look ridiculous and usually annoy the company.

CHAPTER SIXTEEN

ADVICE TO PROSPECTIVE TEACHERS

THOSE who aim at becoming teachers of dancing will find it desirable to take lessons in the studio. And this for several reasons. It is, obviously, desirable to learn how studios are conducted. And when you have had experience as a pupil you can the better understand what others feel like as pupils, what they are likely to want in the way of instruction, what they appreciate most in a teacher and in a studio. You should be able to learn from the very faults you find in your teachers, as well as from their excellences. Keep your eyes and ears wide open for anything and everything concerning teaching while taking your lessons in steps.

You will be well advised to notice particularly *how* you are taught. You can benefit by such knowledge even though you develop your own individual style when you open your studio. You might, to advantage, practise the art of tuition

Advice to Prospective Teachers

privately, before embarking on the expense of a studio. For you must remember that the best performer in the world is not necessarily a good teacher. You must have the art of imparting knowledge. This may sound a little hackneyed, but some of the most hackneyed sayings contain vital truths, and in days of tremendous competition you cannot afford to ignore this advice: *Satisfy yourself that you are capable of teaching as well as of performing.* A candid friend here and there will help you, but a period as instructor in a successful studio would be better.

CHAPTER SEVENTEEN

ADVICE TO TEACHERS

THE teacher who cannot *interest* his (or her) pupils in dancing should get out of the profession with all haste. This in fairness to the profession, to the general public, and to himself. The teacher should be able to offer his "wares" as something eminently to be desired. If you approach the possible pupil as a "prospective income" you begin by creating the worst impression. There is not the smallest excuse for introducing the topic of fees until it is invited by the inquirer.

Try to establish friendship from the outset. Make it clear that you do not insist upon the pupil undertaking a full course. Be affable, whatever sort of mild surprise comes your way. Talk of lessons from the pupil's point of view. Be accommodating in every possible way. Tell them all they wish to know as pleasantly as you can. Make them feel that you have a personal interest

Advice to Teachers

in them as prospective students of an art which is your life-interest.

When a pupil enrolls, watch over him (or her) with genuine interest in his advancement, always displaying your interest in the way you know will be most agreeable. This will differ with individuals, and because of this you will do well to take more than a passing interest in psychology. Learn to *know* men and women. And learn to adapt yourself. Don't ask your pupils to adapt themselves to you. They cannot learn that way.

Patience will well repay you. Teach by degrees and don't expect too much from the pupil. Learn to analyse every step in such a way that you can dissect it intelligibly while demonstrating. If you watch your pupil carefully you should soon discover whether oral or visual tuition better suits the case. Or whether a little of each nicely mixed will produce the best results. Stop at nothing to produce the best results.

Remember that your pupils are your living advertisements. It is almost a vital necessity to bear this in mind if you are training prospective teachers. When they make it known that they were trained by you, your reputation is definitely at stake. They will be proud to own you if you

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make them a credit to you. If they are not a credit they cannot help proclaiming your inefficiency, and no amount of explanation can alter matters.

If teachers as a body aim at perfection in production, rather than sheer financial success, they cannot but win through in the face of any competition. They will all be "winners" because they will widen the dancing vogue to include everybody.

